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The Collector and Art Critic

A JOURNAL DEVOTED TO THE ARTS AND CRAFTS, BIBLIOGRAPHY, ETC.

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FIFTEEN CENTS THE COPY.

NOTICE.

IN VIEW OF THE TERMINATION OF THE ACTIVE ART SEASON FOR THE SUMMER, THE SEMI-MONTHLY ISSUE OF THE COLLECTOR AND ART CRITIC HAS BEEN CHANGED TO A MONTHLY ISSUE, AND THE NEXT NUMBER OF THIS PAPER WILL APPEAR ON JULY 15th.

THE COLLECTOR AND ART CRITIC is published semi-monthly by THE COLLECTOR AND ART CRITIC COMPANY (Incorporated), at 489 Fifth avenue, New York City, at \$2.00 per year subscription for the United States and Canada, and \$2.50 for a foreign subscription.

The single copies will be sold at 15 cents the copy at various agencies, through Brentano's, of New York, Paris and London.

All communications to the Editorial Department should be addressed to THE EDITOR.

All business communications regarding subscriptions and advertising should be addressed to THE COLLECTOR AND ART CRITIC COMPANY.

FOR SALE.—Two examples by Jean Baptist Simeon Chardin, panels, 13½x10 inches. Information can be had from THE COLLECTOR AND ART CRITIC.

FOR SALE.—An important example of D. W. Tryon, 26x30, at a very reasonable price. Apply X. Y. Z., office THE COLLECTOR AND ART CRITIC.

ORIENTAL CERAMIC ART.

The most complete illustration of the entire range of Chinese porcelains is found in the monumental descriptive record of the Walters Collection of Baltimore. One hundred and sixteen colored plates and over four hundred orthochromatic photographs furnish a concise demonstration of every example of Oriental ceramic art, valuable because of the perfection, rather than the merely curious. The letterpress of this *de luxe* edition contains the first complete and correct history of the art in Dr. S. W. Bushell's descriptive comments. Dr. Bushell, who lived for twenty-five years at Peking as physician to the English legation, has used the *T'ao Shuo*, the best Chinese work, for his guide, and the result is a thoroughly informing book, which classifies all existing Oriental porcelains.

This work, no longer on the market now, was originally published in ten sections for \$500, while the edition was limited to 500 copies. One of these numbered copies may be had through THE COLLECTOR AND ART CRITIC.

THE SCRIBE.

JOSEPH ISRAËLS.

The best way to know what is the masterpiece of a master is to ask the master himself. A minor painter generally thinks everything he produces to be a masterpiece. The great artist knows that he cannot "strike thirteen" all the time; he knows that many of his works, creditable though they may be, should not be regarded as the very best that he can produce, as canvases into which his whole soul has been poured, which carry the fruition of his life attainments.

What then is the masterpiece of Joseph Israëls of these later years?

Joseph Israëls himself considers "The Scribe," painted in 1903, one of his greatest works.

When a selection had to be made of paintings to be sent by Dutch artists to the St. Louis Exposition, some half dozen canvases by Joseph Israëls were selected and sent. The artist himself, however, insisted that this painting, which at the time was at an exhibition in Munich, should be included.

Israëls has always had a high regard for his American admirers ever since the *furore* which was made over his "Alone in the World" at the Chicago fair in 1893.

When Dr. Leslie D. Ward, therefore, bought "The Scribe" in 1903, it was with the distinct stipulation made by the artist that the painting should not be delivered until after having been shown at the St. Louis exhibition.

That the artist was correct in his own estimate is proved by the fact that the Exposition Jury awarded to this canvas the Grand Prize of Honor for the Dutch Section.

This masterpiece offers the most illuminating, the most penetrating analysis of the genius of Joseph Israëls. It shows him to be the trained, facile, workmanlike, realistic painter, and the visionary, dreaming idealist. How healthy is his manner of seeing, how edifying the simplicity of the means employed; how comprehensible and veracious the whole. And yet there is such a subtleness, such an intensity of feeling, such a mastery of expression that I can only compare to Rembrandt's "Christ at Emmaus" in the Louvre. His palette is limpid, without cloudiness, tinged with the true colors of light; his handling is broad and vigorous; his painting magnificent—it is a bold and studied spiritualization of the material elements of the painter's art.

The story of how "The Scribe" came to be painted is an